THE CARMELITE

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LINCOLN STEFFENS HIS COLUMN

President Hoover has accepted, so the campaign is begun.

¶

It will be fun. The speech of acceptance, well written (and, by the way, well read, in good voice) says what every American believes, whether we should or should not; even the Democrats, who also are true Americans, and real Republicans, too. We must go to Democratic meetings, if any, to hear what the deuce they can say against him and us and our principles, policies and purposes.

¶

Busy as he was, the President found time to follow up his brave dismissal of the old soldiers with a blank refusal to receive and hear a committee of intellectuals headed by Sherwood Anderson, who called to protest the shooting of soldiers. This week he has called a group of big businessmen to pull us all out of the hole up to the next peak of prosperity.

¶

Taking these incidents together with the speech and the rise of stocks and live stock prices, one can assert that the campaign of 1932 has opened well, even heroically. I can't see why we should not hope, this time, to get all together at last and make the election unanimous.

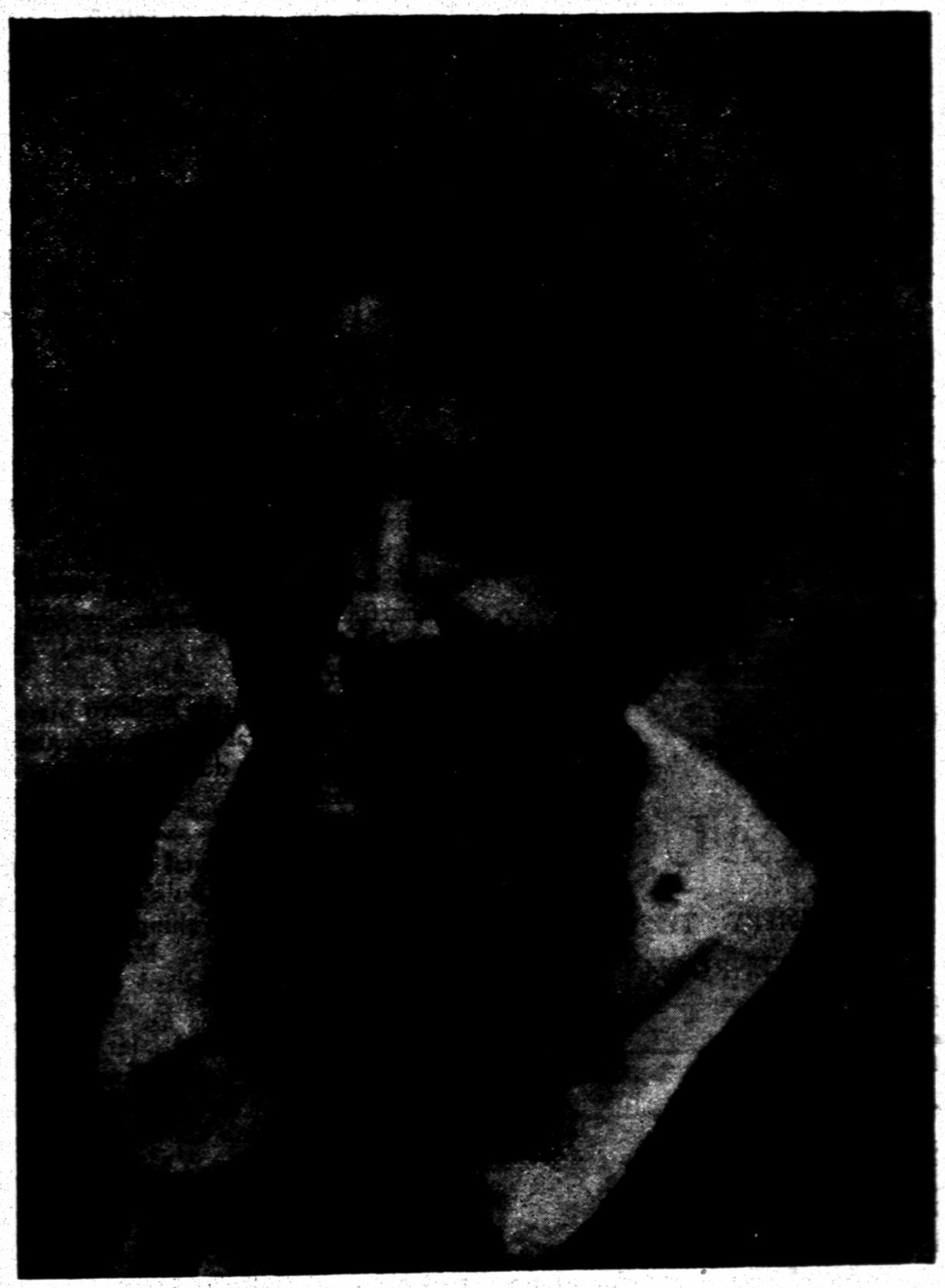
¶

To those who, against Hoover now, are going to turn around and vote for him, and don't know it and will want to know why they feel that way, this column will furnish reasons, gradually. I regard that as a function of journalism: to furnish reasons for actions otherwise determined. And that, by the way, is a reason for having two papers in each community, unless, as in Monterey, there is unanimity. Over here in Carmel we still have to have two papers—one to think up good excuses for doing wrong, another to give the right reason.

¶

The "Pine Cone" understands its business. It gave last week a good excuse for keeping communist literature out

——*continued on page four*



ANNE GREENE, CARMEL PIANIST, HOME AFTER FOUR YEARS IN EUROPE, BEGINS HER CONCERT CAREER NEXT SATURDAY NIGHT WITH A RECITAL AT THE DENNY-WATROUS GALLERY.

PORTRAIT: SONIA NOSKOWIAK

DENNY WATROUS GALLERY
OPPOSITE P. O., CARMEL

ANNE GREENE
PIANO RECITAL

SAT. EVE., AUG. 20
8:30

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JIM BRANCH

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on
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ANNE GREENE IN RECITAL SATURDAY

Saturday evening the Denny-Watrous Gallery presents Anne Greene in piano recital—her first public appearance following four years of study in Europe

Not so long ago (she is only twenty-two) friends of Mr. and Mrs. Charles Sumner Greene were hearing the young girl practice dutifully her Hanon studies, leaving her companions in sports to get herself ready for her career that her dreams and all her energies were bent toward. Mortimer Fleischaker became interested in her talent and sponsored her study in Europe. Now Carmel sees her again, spirited, vital, with the poise of mature mind, modest and earnest. Saturday's appearance is the next step toward Anne Greene's having a place in the group of young California pianists who are now making a name for themselves.

The program for Saturday night follows. There will be a rehearsal in the Gallery Friday night at eight o'clock, open to concert ticket-holders:

Bach ——— Partita, B flat Major
Prelude ——— Sarabande
Allemande ——— Menuet I et II
Courante ——— Gigue
Schumann ——— Romance, F Sharp
Schumann ——— Phantasie, Op. 17, in C (First movement)
Durchaus Phantastisch und leidenschafflich vorzutragen-Im legenden-ton-Erstes tempo
Intermission
Chopin ——— Impromptu in F Sharp Major
Debussy ——— General Lavine, Eccentric
Le Dense du Puck
Minstrels
Lecuona ——— Malaguena

Patronesses for the recital on Saturday night are: Miss Mary Bulkley, Mrs. C. I. Carrington, Mrs. Wellington Clark, Mrs. Henry Dickinson, Mrs. J. G. Hooper, Mrs. F. P. Howard, Miss Ada Howe Kent, Mrs. W. F. Kilpatrick, Miss Daisy Lithgow, Mrs. John O'Shea, Miss Ellen O'Sullivan, Miss Janet Prentiss, Mrs. Paul C. Prince, Mrs. Willis Walker, Mrs. William C. Watts.

DANCING

Since her scholarship classes for children have proved so popular, Elsa Naess is starting an adult class to work in accordance with her theory of the art of breathing in its relation to music, the dance and the stage.

The opening class will be held at the Hagemeyer Studio, Ocean and Mountain View, on Friday evening from seven-thirty to nine, and weekly thereafter.

CARMEL EXHIBITS

Announcement is made that Burton S. Boundey's exhibit of paintings, water-colors and monotypes at the Denny-Watrous Gallery will continue another week.

Mature, dignified and restrained, the exhibit has brought forth much favorable comment. Particular interest attaches the fact that Mr. Boundey did not take up painting until well along in middle life.

* * *

Ben Cunningham is sending from San Francisco a group of his paintings, water-colors and drawings to be shown at the Hagemeyer Studio for two weeks beginning Monday.

* * *

A collection of textiles and embroideries from the Waldvogel Studio, Asilomar, will be on exhibit for the remander of August at the Allied Arts Guild of California in Menlo Park. Endowed, the Guild is now a recognized center of handicrafts in California. An exhibit under its auspices is a decided compliment.

Miss Emma Waldvogel will be in Menlo Park during the exhibit.

ST. ANNE'S GUILD

An evening of old-fashioned fun is being planned by St. Mary's Guild, for the evening of August twenty-sixth in the Parish Hall. Costumes of the "gay nineties" will be used; songs of other days, a playlet, readings and square dances are on the program. There will be an admission charge of twenty-five cents.

COMMUNITY CHURCH

Preparations are being made for the annual rummage sale in aid of the Community Church treasury. Donations of cast-off clothing or other articles suitable for inclusion in the sale will be received b y Miss J. M. Culbertson at "Gray Gables," Seventh and Lincoln, or by Mrs. Jessie Askew, San Carlos between Fourth and Fifth.

The date of the sale will be announced later.

F. M. S.

At the monthly meeting of the Federated Missionary Society to be held at Community Church next Wednesday afternoon at two-thirty, Mrs. C. M. Lawson of San Bernardino will talk on "Samaritans Today" and Mrs. Etta C. Fletcher will report on the Baptist convention held recently in San Francisco. The meeting is open to the public.

Chamber Music in Carmel

The Neah-Kah-Hie concert at the schoo auditorium Tuesday evening was faithful to the splendid reputation these artists have built for themselves on the Peninsula. Owing to the sudden illness of Claire Upshur, whose lovely voice so charmed the rehearsal audience last week, her program had to be postponed until next week. Carmel is looking forward to hearing her then. Her voice has the very rare quality which combines perfectly with stringed instruments. It is a joy to listen to her.

The Bach Arrangement for String Quartet began with the slow langorous prelude followed by the clean clear quality of the fugue. It would be difficult to segregate the instruments for special mention in this beautiful work. The last movement where the one follows the other to blend presently in the merry gigue, brought out markedly the crisp sensitive playing of the first violi. The quartet is especially notable because they work consistently for the music as a whole. They seem to maintain a spirit of the utmost reverence for all the music they play. Because this deep understanding is a living thing with them they are able at times to be gay, light, even humorous. This flowering of the spirit of music uot of the roots of devotion was particularly evident in three numbers, the Zanella Andante, the Scontrino Menuetto and the Widdicombe Lair, a delightful arrangement of an old English country song. The Zanella number began with strange unfamiliar plaintive intervals, very beautiful, evolving a peculiarly modern-flavored fabric over which the violins scattered their chips of sound. In this there emerged some fine work by the viola.

The Scontrino with its long pizzicato passages also delighted the audience. It began with the clear tones of the first violin falling into an almost tangible silence. Adventurous tonal effects departing from the organic surety of the previous Bach were evident in these two numbers. The third number of this group—the Harrison "Widdicombe Fair" was highly humorous in its declaration of all the voices of the fair. Even the donkey was there. So cleverly played was this that the audience demanded an encore.

After the intermission came the magnificent piano quartet of Brahms—Opus 26. In this work the playing of Ralph Linsley at the piano deserves special attention. A sense of reserve power was perhaps its keynote. In the first movement, orchestra and piano conspired to produce a quality of restrained passion—an undercurrent of power breaking forth at intervals into high places, but with a masterly sense of form. Mr. Linsley never loses this consciousness of form in all his playing. It is always clean, poised and sensitive; imbued with a spirit of fine understanding. The second movement was particularly memorable in its use of muted strings across which the piano scatters its flight of sound; a simple frugal theme contrasting finely the inherent qualities of 'cello, violin and viola against the piano. A particularly beautiful passage for the violin revealed again the singing tone of Hubert Sorenson.

Altogether the concert was once more a feast spread for the music lovers of the Peninsula. Such playing in indeed sustenance; the bread of life for the spirit.

—DORA HAGEMEYER

IBSEN PLAY SCHEDULED FOR COMMUNITY THEATRE

Readings and tryouts of Ibsen's play "The Doll's House," which the Carmel Community Players have slated to go on the boards following the production of "Green Grow the Lilacs" will take place in the Greenroom of the Carmel Community Playhouse this evening from seven o'clock on.

Everyone is cordially invited and it is hoped that a great many people will come whether they are interested in taking part in tryouts or in the manner in which the casting is done. There will be no charge.

DINE AT...
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AND ..
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Merchants
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Sunday Dinner
50c 75c

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STRING QUARTET SERIES
FINAL CONCERT
SUNSET SCHOOL AUDITORIUM
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SOPRANO
DENE DENNY
PIANO
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MICHEL PENHA
CELLO SOLOIST
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AND HIS HOTEL DEL MONTE ORCHESTRA

****

P.S—DON'T FORGET THE SUNDAY EVENING DANCES AT DEL MONTE LODGE

THE CARMELITE

J. A. COUGHLIN ——— *Editor and Publisher*

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The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

Lincoln Steffens --- *continued*

from page one

of our library: to save the children from contamination. Many grown-ups I have sounded are against accepting the Reed Club offer, but they either did not know why or were ashamed to say. They did not think of the children till the "Pine Cone" appeared; then —now we can all come out straight, like Mr. Hoover, for what we don't want.

¶

But every question has two sides: an outside and an inside. The "Pine Cone" is wrong when it says that the Reed Clubbers are out to get the kids. They should be, but they are too young themselves to keep it in mind that it is too late to talk or write to grown-ups except for fun. Adults are all formed, educated, finished; they are shelled like mollusks. Only children have growing minds that can deal with our new problems. They alone can learn, for instance, how to distribute an abundance. Their parents can't even think of getting the unemployed peaches and potatoes on the ground to the unemployed men in the bread lines. Some kids who escape our education and read some queer, unstandardized literature will have to do that job. But the Reeders—I've been near enough to those queer individuals to assert positively that they have two quite unscientific purposes; one is to distribute their unpersuasive, undangerous literature to "the people"; the other, to separate us sheep from us goats, the Nuts from the Babbitts. Hence, their petition is only to show by the signers of it who's who in Carmel and to have the satisfaction of listing the non-signers who think they are and are not.

¶

But, seriously, you'd think to hear some people talk that readers are influenced by the written word. As an old writer I can assure them that this is not so. I write, as you may have noticed, with the obvious awareness that I cannot do any harm, ever. Hence my freedom of speech which I bid the police to believe in.

¶

An artist played the piano which did not appear with our Monterey Peninsula Orchestra, some musician who had a sense of the whole and dropped his notes in, heard but not noticed. (I caught two men disputing whether there was a piano there at all.) The player of that piano must be, as a man, as remarkable as his contribution to that music was remarkable. And next week a singer—a singer!—singing in the same way with the quartet. Two in a season; two with a sense of music!

¶

Would that all artists could be kept out of sight and all actors wear masks.

¶

A representative of the "Pine Cone" interviewed me informally the other day, and what do you guess he wanted to know? He—of the "Pine Cone" mind you—he asked me why the Reed Clubbers were so serious. My answer—not that it matters; it's the question that is so interesting; and my answer was the same question: Why was the "Pine Cone" so serious? Am I the only tragedian who really appreciates, understands and enjoys Carmel, so different from any other place in the world? Why, of most places the traveller will say that if it wasn't for the people, Paris, the United States of America, Mexico, Russia, would be wonderful. Of Carmel it is not the place; not the sea and the woods, it is precisely the people that are so marvelous. It is what they think or feel and say or wish they could say. And do and wish they could get somebody else to do. For instance, I wish that they could get done to me what they say they think they would like to have some one do to me; or to the Reed Clubbers; or to somebody. They understand, you see. They have feelings, vague feelings, and they think that they are being forced to the very verge of thought. It is unbearable. And they can't see, and appreciate, and enjoy it, that I alone understand and sympathize with my neighbors. I, alone, love them, as it was ordered long ago. Why won't they love me? But can't my enemies feel that I laugh only to cover up my tears.

¶

Here's hoping no one answers the advertisement offering to sell The Carmelite. No other owner, publisher, printer and editor would stand for me and my tall, graceful column and I'd hate to have us thrown broken, into this cold, cold world. And who wants to see the tolerant, smiling, silent editor of The Carmelite hiking off to China, just because he loves peace and stability and has children to bring up in a good environment. No, let's all be loyal to our little high-brow again.

(EDITOR'S NOTE:—An editorial rule is broken in the publication of that paragraph; broken because the promise it holds out may facilitate the desired sale. Here another inducement is suggested.)

An Edward Weston Book

Admirers of the work of Edward Weston will be interested in the announcement that thirty of his photographs are to be reproduced in book-form as a co-operative undertaking. Merle Armitage, in a circular outlining the project, states that "One of the finest printers on the coast has offered to produce the book for only enough to cover the cost of the materials; they want the Weston book to be an example of their superior workmanship. A photo-engraver will co-operate for the same reason. This makes it possible to produce a limited edition of five hundred copies, for exactly one half the cost under ordinary conditions.

The subscription price will be ten dollars; later copies will be sold at twelve fifty.

The foreword to the volume has been written by Jean Charlot and is here reprinted:

Pity the man who needs explanations to enjoy the art of Edward Weston. But aside from its integral value, his work suggests far-reaching connotations before which it may be fruitful to pause.

Photography, by definition, is a most objective medium. By inclination, Edward Weston makes it more so. To survey chronoligically his *oeuvre* is to witness a purposeful and heroic shelling away of subjective addendas, of all the trimming that, to the average observer, transmutes a photograph into a work of art.

In his earliest work the lyrical qualities strive to express themselves against the logic of the camera. He idealizes objects through "flou" effects or spider webs of shadows much as a French chef will induce a fish to look like a chicken and to taste nearly as it looks. Those trickeries soon discarded, Weston tried to retain a well-earned right to unusual photographic angles, subtle space compositions and sophisticated framings. Without such pride-feeders, it seems that an artist's personality would cease to be. But his destiny was to strip himself still further. In his present work, the last vestiges of self-obsession have disappeared. In the concrete, implacable way which is its own privilege, the camera records whichever it is, rock, plant or wood that Weston innocently squares right in the middle of the plate.

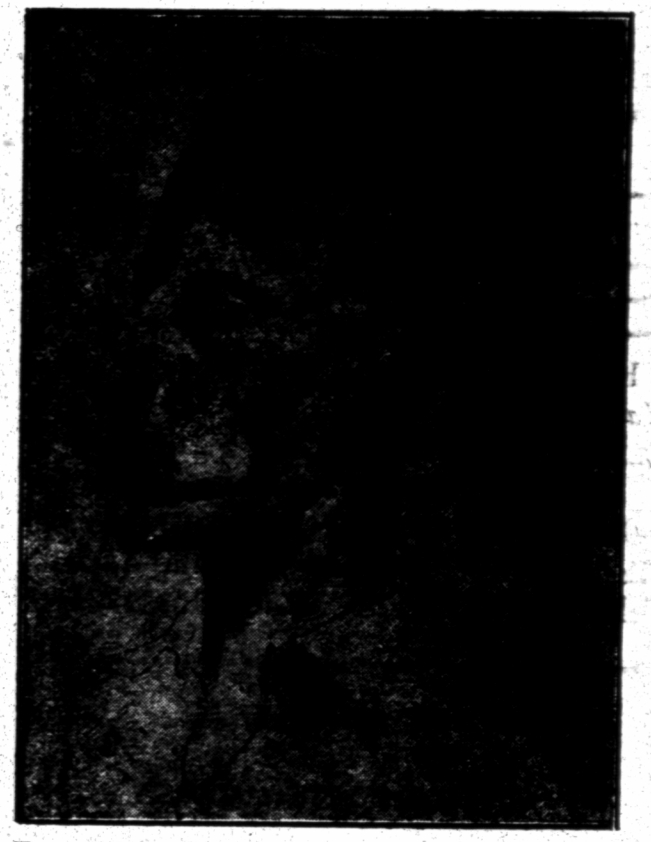
Unpalatable as the fact may be to most of his colleagues, it is evident that the increased effacement of the man behind his work has resulted in a deepening and a heightening of its aesthetic contents. With the humbleness born of conviction, the artist distracts our attention from himself as a spectable, shifts it to nature as a spectacle. No need to digest, enlighten nature, given that his work is strong enough to digest and enlighten the onlooker as to nature's meaning and beauty. The search for a supra-objectivity produces an art which accomplishes the inner aim of great art. It makes us commune with the artist's clairvoyance in the minute of creation.

This untimely application of the apologue of the man who found himself by losing himself clashes with this epoch of artistic theorizing. People now profess that objective vision and subjective understanding are incompatible, that the former is trash compared to the latter. But are they not Siamese twins to whom, in the realm of plastic art, separation brings death?

Man can speak but of himself. However objective the aim, he will describe not the objects, only his own sensuous contact with them. The more tenaciously the painter clings to binocular vision, the more clearly will he state, as does Vermeer, that human optic is more perfect a means of emotion than a means of cognizance. The camera too gives us not the object, but a sign for it written in terms of light and shade, indeed often at odds with the experience gathered through touch, smell, mental knowledge or even an average human eye.

As to the supposed hierarchy between inner and outer world, let us remember that the only possible commerce of plastic arts is in the realm of the visible, deals with physical bodies. In the concise wording of Poussin, "There is no painting without solid—there is no solid without light." Which does not mean that art must be despiritualized. The very fact of the viability of the outer world is proof that it has laws, rhythms and phrases to which, both being attuned to the same diapason, the laws, rhythms and phrases of our spiritual world do answer. To describe physical, biological phenomena, erosion, growth, etc., is to refer by image to similar happenings in our mental self. Thus is description apt to move us deeply.

Like very few indeed, has Edward Weston undertook these things. More exactly, in view of the fact that artists do not think in the heat of creation, Weston has lived these things. The more objective he strives to be, the more inner chords he strikes, and in so doing, points to the means of liberation away from the current and exasperating creed. Why not copy nature as best we may, so that our work, once again explicitly related to the whole, will cease to be a freakish thing, to become as wholesome and beneficial to man as food.



EDWARD WESTON—*by Jean Charlot*

MODERN PHOTOGRAPHY: HARPER *vs.* CHENEY

The erudite Warren Cheney of the Art Department, Mills College, temporarily resident in Carmel, has taken up the banner for these photographers in question.

He has admirably explained to us how a print by Adams is superior to a print by some poor amateur; how the photographer is a discovered rather than a creator—oh, so many things he has made clear for us, even to the appropriate quotations from Gauguin and the great Rivera. Yet, with all this explanation, Mr. Harper fails to see just what the point is, and how Mr. Cheney has made an "answer." Possibly a few questions, with their answers, will deliver us from this state of complete bewilderment.

Have you never, Mr. Cheney, heard these men speak of their work as creative? As being an art form? (I have). Do you believe in formularized mass production where it relates to art? And finally—can you distinguish between a bakery pie and one of Mrs. Cheney's and which do you prefer?

As a last word, Mr. Cheney, there is still a sizable percentage of the citizenry who find it extremely distasteful to parade mere mechanical perfection unler the banner of art.

H. S. HARPER

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"GREEN GROW THE LILACS"

Galt Bell is deep in the business of rehearsals for "Green Grow the Lilacs," the Community Theatre's forthcoming production. He is deeply enthused over the play itself and also has much to say in regard to the merits of his cast.

Lynn Riggs' play is a saga of the Oklahoma prairie, richly laden with folklore. To quote Robert Little of the New York World, "It is full of rich, free humor, salty poetry, and a reckless tenderness that was America's before she was tamed and civilized by fences and mortgages and chain groceries,—it is a glorious breath of fresh air."

The action is interspersed with cowboy ballads, singing of which will be directed by Fenton Foster, and done by real buccaroos.

The cast includes Teddy Smith, Charles O'Neal, Sybil Leonard, A. L. Van Houtte, R. A. Cowan, Ruth Marion, David Matzke, Lynn Hodges, John Middlesworth, Roy Wells, Henry Morales, John Scott, Tex Raybourn, N. Radcliff, E. Radcliff and W. Radcliff.

Rhoda and Richard Johnson are doing the sets.

"Green Grow the Lilacs" bids fair to be one of the most entertaining offerings that theatre-goers will have the opportunity of seeing this season. It will be produced on the second, third and fourth of September.

LIBRARY NEWS NOTES

by HORTENSE BERRY, *Librarian*

The following excerpts from the Harrison Memorial Library's annual report may be of interest:

Total circulation for year 81,838
(A gain of 9,324 over preceding year.)
Books circulated per capita 36
(American Library Association average is five.)
Books circulated per employee .. 29,759
(Twenty thousand is the A. L. A. average.)
Permanent borrowers 2,160
(Ninety-five cent of the population in Carmel proper, according to the last census.
Books added 1,587
(Of which six hundred and two were gifts.)
Periodicals on subscription 107
(Twenty-two gifts.)
Operating cost per volume circulated 11c

August fifteenth to twenty-first has been designated by Governor Rolph as Western Literature Week. A number of books have been placed on the library display table for those interested, while the following may serve as a reading list for the months to come:

Atherton: Adventures of Novelist
Cleand: March of Industry (in California
Cleland: Pathfinders
Hunt & Ament: Ox-cart to Airplane
Hunt & Sanchez: A Short History of California
Bolton: Outpost of Empire
Coy: Gold Days; The Great Trek
Hulbert: Forty-niners
Lake: Wyatt Earp
Neville: Fantastic City (S. F.)
Steffens: Autobiography
Stewart: Bret Harte
Bell: On the Old West Coast
Buck: A Yankee Trader in the Gold Rush
Canfield: Diary of a Forty-Niner
Burbank: Harvest of the Years
Burnham: Scouting on Two Continents
Cendrars: Sutter's Gold
Dana: To Years Before the Mast
Dellenbaugh: Fremont and '49.
Jordan: Days of a Man
Stevenson: Across the Plains

Chat *today* with family and friends in

VACATION LAND

Encourage those who are away to telephone homeward. Charges may be "reversed," if desired. Thus messages homeward can be put on the regular monthly bill.

The Pacific Telephone and Telegraph Company

Business Office, 7th and Dolores. Telephone 20

FINAL CONCERT OF NEAH-KAH-NIE SERIES

The Neah-Kah-Nie String Quartet Series will close on next Tueslay night with a concert featuring Claire Upshur and Dene Denny as assisting artists, and Michel Penha, in a Suite by Bach for 'cello alone.

This final concert promises to be the climax of a summer of music which has, through its open rehearsals and high standard of offering, brought from the entire Peninsula appreciation of what the Neah-Kah-Nie String Quartet and the Denny-Watrous Gallery have achieved.

Michel Penha needs no press comment or praise of his many appearances throughout the world. His work in Carmel this summer proclaims him ensemble artist than whom there is none greater, solo cellist of the first rank, and a dynamic, creatively inspired conductor who is big enough to work and play with amateurs. It will be no disappointment to next Tuesday's audience when Penha appears in the place of Weyer Moor, flutist, and plays a Suite by Bach for 'cello alone. Word comes from Claire Upshur that she is fast getting well, and will be here to sing the songs for String Quartet and Voice by Resphigi and Pizzetti. Those who heard the rehearsalson Sunday night last know how much of loveliness and sweetness Claire Upshur's voice holds, and how it blends with the strings as a fifth instrument, penetrating, poignant, as she sings the lonely moan of the Lady Isabel of Shelley's poem.

The Sonata by Kodaly, for 'cello and piano, to be played by Michel Penha and Dene Denny, also transferred from last week's to next Tuesday's program, is a very interesting modern work. It opens with an adagio by the 'cello, built on the four notes C sharp, F sharp, G sharp, C sharp, contrasted by the piano's entrance with the second theme based on a Hungarian folk-air. The first movement of the sonata has a certain nobility and fierce strength, typical of the Hungarian Kodaly. The secon' movement, marked Allegro con spirito, begins with a gypsy country dance mood, gay and light, with 'cello and piano alternately taking the same notes in theme. Dene Denny is admirably equipped to play the piano part, with her sensitive feeling for the modern idiom, and her crystal clearness of tone with its strength and satisfying power when needed.

Last on the program, fittingly anl as climax to the program and the season, comes the Neah-Kah-Nie String Quartet as a unit, playing a contemporary Spanish work, by Turine. Carmel has come to have a real affection for the Neah-Kah-Nies. Their work individually and in the ensemble contains the essence of greatness, and their steady growth toward the perfection that distinguishes groups ten times their age is one of the wonders in the history of string quartets.

JOHN REED CLUB

Next in the series of lectures sponsored by the John Reed Club of Carmel is a talk by James Branch, ex-editor of the "Western Worker."

The meeting will be held at the Community Theatre Greenroom, Carmel on Sunday August twenty-first at eight-fifteen p. m.

Mr. Branch is a graduate of the University of California, studied at the University of London and has worked in field and mine and at sea. He therefore knows the theory of Communism and the practical life of the worker. Mr. Branch is a humorous, witty and forceful speaker with a fund of anecdotes.

RED CROSS ACTIVITIES

Miss Alice Chaffee, Red Cross field representative in Carmel last week, met the chairmen of the various local committees and expressed approval of the chapter's activities.

She brought word that the government has purchased a half million bales of cotton which will be converted into cloth to be used in clothing the needy. This cloth will be distributed through Red Cross chapters, Carmel receiving its quota. Volunteer worers will make the garments as needed.

DANCE....

with ELWOOD HART and his

ORCHESTRA from

PALM GARDEN BALL ROOM

of San Jose

CHUALAR

SATURDAY NIGHT

ELECT Jno. L. D. Roberts, M.D.

Candidate for
STATE SENATOR
(Monterey and San Benito Counties)

To the Voters, Taxpayers

Greetings: I am a candidate for the high office of State Senator to represent the 25th District, and most respectfully solicit your vote at the August 30th primary. You will find my name on both the Republican and Democratic ballots. My reason for asking your support is:

I am retired and if elected, able and willing to give you my entire time. A Native born citizen of the United States. Have resided continuously the past 45 years on the Monterey Peninsula. Served as a member of the Monterey County Board of Supervisors for 20 years and for one term as chairman. Have had many years' experience as a Postmaster, School Trustee and extensive and varied business experience. I am a graduate of the University of the City of New York (Physician and Surgeon) and believe that with my years of contact with public and private affairs I am better qualified to serve you than the average citizen.

(1) We need legislation that will aid local industries, such as fishing, canning, dairying, farming and lower taxes.

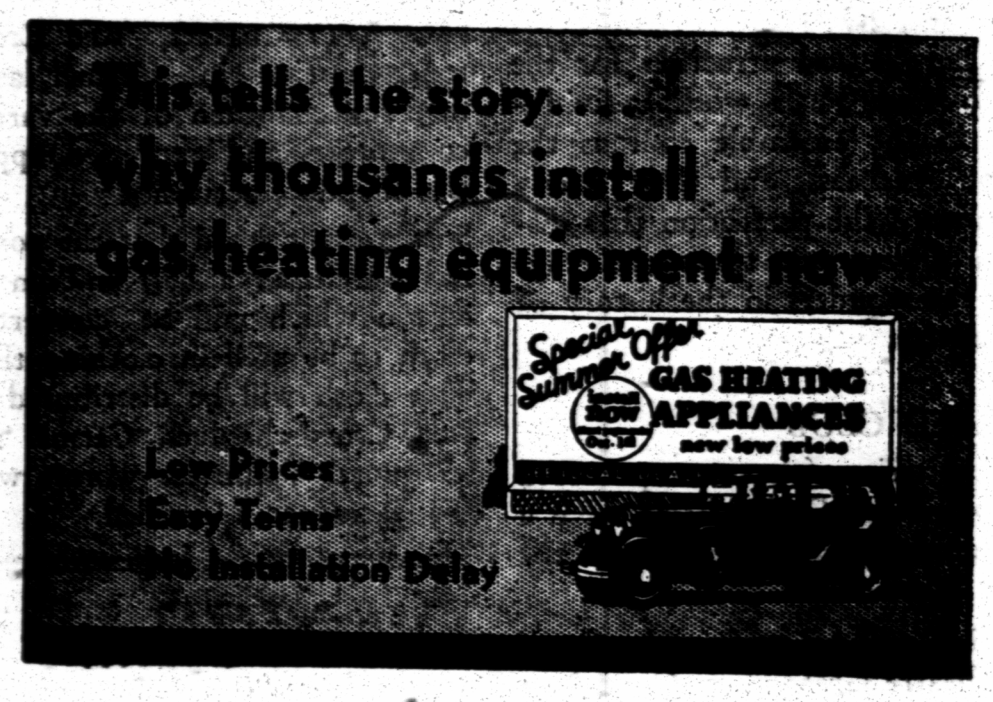
(2) We need to protect labor, have old age insurance, and

(3) Submit to the voters the right to decide vital subjects.

MY RECORD WILL SHOW I have done much to originate, promote and get results on many projects, among them the San Simeon-Carmel highway. The Castroville road, and its direct extension through Del Monte Hotel grounds, the Sierra-to-the-Sea, and the Carmel-Pacific Grove roads, the Lighthouse Park, and the abandonment of the Atascadero military camp and its relocation at the Presidio of Monterey.

I wish to serve ALL the people, giving my time and experience and the best that is in me.

Most respectfully,
JNO. L. D. ROBERTS.
("Doc" Roberts)



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It is really extravagant to lay in a supply of fuel during the summer in order to get ready for winter when you can have gas heating equipment installed for a very small outlay of money.

By making an investment in gas heating equipment now at Low Summer Prices you avoid tying up money for fuel you will not use for months to come. Gas is a fuel you pay for after you use it.

Gas heating equipment purchased this month under the low terms of the Special Summer Offer is installed immediately. After the first small down payment nothing more need be paid until October 1st.

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